FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty Artists Series

PROGRAM II

* * * * *

SATURDAY, NOVEMBER 19, 1988

8:00 PM

WALTER HALL

* * * * *

PROGRAM

Adagio from Quintet for clarinet and strings in E-flat Major, Op. 23 — HEINRICH BAERMANN (1784-1847)

Joaquin Valdepeñas, clarinet
U of T Chamber Orchestra
David Zafer, conductor

Serenade, Op. 11 — DAG WIRÉN (b. 1905)

U of T Chamber Orchestra
David Zafer, conductor

Konzertstück, Op. 114, No. 2 for clarinet, basset horn and orchestra — FELIX MENDELSSOHN (1809-1847)

Joaquin Valdepeñas, clarinet
David Bourque, basset horn
U of T Chamber Orchestra
David Zafer, conductor

* * * INTERMISSION * * *

Concerto in C minor, K. 491 for piano and orchestra — WOLFGANG AMADEUS MOZART (1756-1791)

Allegro
Larghetto
Allegretto

Patricia Parr, piano
U of T Chamber Orchestra
David Zafer, conductor

* * * * *

This evening's performance is being recorded by CJRT-FM for future broadcast.

* * * * *

TONIGHT'S ARTISTS

DAVID ZAFER's career has included performances as associate concertmaster, concertmaster and guest soloist with such ensembles as The Toronto Symphony, Hart House Orchestra, Baltimore Symphony, Stratford Festival Orchestra, and National Ballet of Canada Orchestra. Professor of violin at the University of Toronto since 1968, he has given numerous masterclasses at universities across Canada, and has been a faculty member at both the Strathclyde International Violin Competition in Scotland and at the Menuhin School in England. Mr. Zafer has been engaged as conductor of The Toronto Symphony Youth Orchestra for the 1988-89 season.

DAVID BOURQUE, bass clarinetist with the Toronto Symphony, is an instructor of clarinet and woodwind chamber music at the University of Toronto. Mr. Bourque has performed with the orchestras of the National Ballet of Canada, Canadian Opera Company and Stratford Festival, as well as with the Hamilton Philharmonic, Symphony Nova Scotia and Kitchener-Waterloo Symphony. He is also very active as a studio musician in Toronto, and plays baritone saxophone in the Canadian Saxophone Quintet. Mr. Bourque performed Gary Kulesha's **Third Chamber Concerto**, with the Canadian Chamber Ensemble under the direction of Raffi Armenian, on a recording recently released by Centrediscs.

Since her debut with The Toronto Symphony at the age of nine, **PATRICIA PARR** has had a brilliant career. She has appeared with major orchestras in North America, including the Philadelphia Orchestra, the Cleveland Orchestra, and the Pittsburgh Symphony. An outstanding chamber musician, she has collaborated with such ensembles as the Guarneri String Quartet and the Orford String Quartet, and has performed here and abroad at numerous festivals -- the Marlboro Music Festival in Vermont amongst others. With cellist David Hetherington and clarinetist Joaquin Valdepeñas, she has formed the ensemble Amici; with guest musicians, Amici is presenting its 1988/89 concert series at St. Andrew's Presbyterian Church.

A native of Mexico, **JOAQUIN VALDEPEÑAS** studied at Yale University and, upon his graduation in 1980, joined The Toronto Symphony as principal clarinet. He teaches at the University of Toronto and, during the summer, at Aspen. On a PBS television documentary about the Aspen Music Festival, he was featured as both a clarinetist and conductor. He has performed at festivals in Marlboro, Banff, Edinburgh and Evian, as well as at the Casals Festival in Puerto Rico and the Mostly Mozart Festival at Lincoln Center. His debut recording, **Presenting Joaquin Valdepeñas**, with pianist Patricia Parr, was nominated for a Juno Award in 1987.

* * * * *

NOTES

Adagio from Quintet for Clarinet and Strings **HEINRICH BAERMANN**

Heinrich Baermann was an internationally renowned clarinet virtuoso who toured Europe triumphantly on several occasions during his career. He was most closely associated with the composer Carl Maria von Weber, who wrote all but one of his clarinet works for Baermann. Felix Mendelssohn and Giacomo Meyerbeer also wrote music for Baermann, whose playing was acclaimed for its luxurious, velvety quality and, according to Weber, its "welcome homogeneity of tone from top to bottom."

The Adagio movement from Baermann's **Quintet, Op. 23**, performed tonight in its popular adaptation for string orchestra, enjoyed fame until the 1950's as a composition of the young Richard Wagner. In fact, the piece was written by 1819, when Wagner was only six years old, and his association with it remains a mystery.

Serenade, Op. 11 **DAG WIRÉN**

Dag Wirén has been a vital force in Swedish musical life, wearing many different hats besides that of composer. The **Serenade, Op. 11** for string orchestra is one of his early successes. Influences from Sibelius and Nielsen are discernable, although Wirén's own voice certainly is not overshadowed and he infuses his work with a characteristic good humour. The simple and direct expressiveness of the music is accessible to a wide range of tastes, and has led to Wirén being labelled a neo-classicist.

Konzertstück, Op. 114, No. 2 **MENDELSSOHN**

Mendelssohn's two **Konzertstücke** for clarinet, basset horn and orchestra, Op. 114, Nos. 1 and 2 were written for the German clarinet virtuoso Heinrich Baermann (see above) and his son Carl, who played the basset horn. This piece is above all a showcase for the talents of the two soloists who face not only difficulties of technique but considerable ones of ensemble, as well. It is divided into three sections of contrasting character, marked Presto, Andante, and Allegretto grazioso, with a brief, fiery Presto e con fuoco to close. Although entertaining, this work lacks the variety of tone colour Mendelssohn exploited in his orchestral works.

Concerto in C minor, K. 491 **MOZART**

Mozart's C minor concerto is in many respects a problematic work, not in the sense of aesthetic value but rather of musical content. It is not characteristically "Mozartean"; indeed, its main theme is closely related to Haydn's Symphony No. 78 (also in C minor), written four years earlier. Its intimate character, expressed at the very beginning in the understated exposition of the main theme, has led one recent writer to place this concerto closer to chamber music than to theatrical genres. While this work may have a spiritual kinship with chamber music, the classical concerto has its formal roots in the opera, with its first-movement form closely related to that of the aria. In very general terms, the primary function of the orchestra in this context, beyond accompaniment of the soloist, is the articulation of tonal events during the course of the movement, while the soloist functions within the working-out of these tonal events.

As is often the case, at least from our perspective, the second and third movements are less interesting in terms of form than the first, although they are no less perfectly wrought. The second (Larghetto) is cast as a rondo, while the finale (Allegretto) is a set of variations in a march tempo. As one commentator said of this magnificent work, a discussion of it "from structural, psychological, or technical points of view might fill a book."

Notes by **BRYAN MARTIN**

* * * * *

U OF T CHAMBER ORCHESTRA

VIOLIN I
Jeremy Bell
John Bailey
Jared Erhardt **
Sheldon Grabke *
Helen Hong
Bronson Kwan
Xiao-Hui Liao
Jennifer Saleeby

VIOLIN II
Vivian Chan
Mary Ann Fujino +
Diane Nam
Rudy Sternadel
Kleis Swan
Paul Zafer

VIOLA
Kenji Fuse +
Bridget La Marche
Donald Lyons
Nicholaos Papadakis

CELLO
Jeremy Findlay
Margaret Tobola
Ero Voitk

FLUTE
Elizabeth Fekete

OBOE
Lawrence Charge
Carol Kim

CLARINET
Gregory Frackowiak
Ameene Shishakly

BASSOON
Sterling MacNay
Darrell Steele

HORNS
Susan Mawdsley
Katherine Robertson

TRUMPET
Curtis Dietz
Norman Engel

TIMPANI
Blair Mackay

* Concertmaster
** Associate Concertmaster
\+ Principal

* * * * *

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

* * * * *

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

* * * * *

UPCOMING EVENTS

WEDNESDAY, NOVEMBER 23

GUITAR ENSEMBLE
Eli Kassner, director
Baroque and 20th-century masterpieces, including the premiere of a work commissioned from U of T graduate Omar Daniel
8 pm — Walter Hall — $4 G.A.

FRIDAY, NOVEMBER 25 & SATURDAY, NOVEMBER 26

OPERA EXCERPTS
The Opera Division presents fully staged and costumed excerpts from the operatic repertoire

Mozart	MAGIC FLUTE Act I, Scene 1
Massenet	CENDRILLON Act III, Scene 1
Boito	MEFISTOFELE Act III, Prison Scene
Vaughan Williams	HUGH THE DROVER Scene from Act I
Saint-Saëns	SAMSON ET DALILA Scene from Act II
Verdi	FALSTAFF Act I, Scene 2

8 pm — MacMillan Theatre — $7/$5 G.A.

WEDNESDAY, NOVEMBER 30

U OF T CHAMBER ORCHESTRA
David Zafer, conductor
A program of works by Haydn and Mozart
8 pm — Walter Hall — $4 G.A.